

of Mines, [were exhibited. He also showed that the opinion held by many of the existence of a universal Copper Age in Europe, intermediate between the Bronze and Stone periods of culture, was not warranted by facts.

PHYSICAL.—Jan. 26.—Prof. J. H. Poynting, President, in the chair.—A paper on 'The Isothermal Distillation of Nitrogen and Oxygen and of Argon and Oxygen' was read by Mr. I. K. Inglis.—A paper on 'The Use of Chilled Cast Iron for Permanent Magnets' was read by Mr. A. Campbell.—A paper by Prof. Lyle and Mr. Baldwin, 'On Experiments on the Propagation of Longitudinal Waves of Magnetic Flux along Iron Wires and Rods,' was read by Prof. F. T. Trouton.

BRITISH NUMISMATIC.—Jan. 24.—Mr. Carlyon-Britton, President, in the chair.—His Excellency Sir D. G. Métaxas was elected an Honorary Member, and the Hon. F. Strutt, Lieut.-Col. R. J. Carthew, Dr. J. B. Hurry, and Messrs. H. Y. Hare, A. C. Hutchins, R. A. Inglis, H. C. Myers, and J. W. Spurway, Members; and nine candidates for membership were proposed.—The President read a paper on 'The Coinage of St. Davids in the Time of William I.' It will be remembered that he recently discovered a coin of Howell Dda, and established the theory of an early coinage in Wales. He then proved that a mint was in operation at Pembroke in the reign of Henry I. Having now turned his attention to the period of the Conquest, he finds that there are certain coins which also must be given to the Principality. It is well known that a mint was then worked at Rhuddlan, but as it was under the Earl of Chester it was not strictly a Welsh mint. The coins now treated, although of full weight and standard silver, are of much inferior workmanship to the English coins of the PAXS type, the last coinage of William I., with which they were obviously intended to pass current. They bear the mint-name DEVITYN, which Mr. Carlyon-Britton demonstrated was the contemporary form of Dewiton, the old name of St. Davids. In addition, the usual ecclesiastical symbols of the annulet and cross *pommée* appear upon them, showing that they were issued by the Bishop of St. Davids. The writer exhibited a series of coins in illustration of his paper.—Mr. Lawrence read a paper upon 'A Remarkable Penny of King Alfred,' and exhibited the coin, the obverse of which bears the king's bust in profile to right within an inner circle, but the reverse has the moneyer's name and title, Athelulf Mo, in two lines across the field. It is a mule, combining the London monogram and the cross *patée* types, and bears clear indications of being a restruck coin of the former type. Unfortunately, the coin is not above suspicion; but whilst admitting this Mr. Lawrence was of opinion that it is genuine, and he called attention to the various points of detail in favour of this view.—Sheriff Mackenzie presented to the Society Ducarel's original copy of his 'Anglo-Gallic Coins,' containing his manuscript notes and additions.—Mr. J. F. Walker exhibited a perfect specimen of the penny of Henry, Bishop of Winchester, of which the only other known example is in the British Museum and imperfect; Mr. C. J. Smilter, a small find of coins from the Goodwin Sands of the period of Charles I.; and Mr. W. Sharp Ogden, impressions of the great seal of Owen Glendower; other interesting exhibitions were sent by Major Freer and Messrs. J. B. Caldecott, W. J. Webster, L. L. Fletcher, W. M. Maish, and H. W. Taffs; and contributions to the library were made by Major Freer, the Numismatic Society of New York, and Messrs. Spink.

MEETINGS NEXT WEEK.

- Mos. Royal Academy, 4.—'Reason in Architecture,' Lecture I., Mr. T. G. Jackson.
 — London Institution, 5.—'The Development of Sculpture in Greece and Rome,' Mrs. E. Burton-Brown.
 — Royal Institution, 5.—General Monthly.
 — Engineers, 7.30.—Inaugural Address by Mr. M. Wilson.
 — Aristotelian, 8.—'The Aims and Achievements of Scientific Method,' Mr. T. P. Nunn.
 — Society of Arts, 8.—'Modern Warships,' Lecture II., Sir W. White. (Cantor Lecture).
 Tues. Society of Arts, 4.30.—'Imperial Immigration,' Mr. O. C. Beale.
 — Royal Institution, 5.—'Food and Nutrition,' Lecture I., Prof. W. Stirling.
 — Institution of Civil Engineers, 8.—Discussion on 'The Railway Gauges of India.'

- Tues. Zoological, 8.30.—1. 'Trichorhiza, a New Hydroid Genus,' Mr. E. S. Russell; 2. 'Notes on the Histology and Physiology of the Placenta in Ungulates,' Dr. J. W. Jenkinson; 3. 'Description of a New Fly of the Family Tabanidae,' Miss Gertrude Ricardo; 4. 'List of the Mammals obtained by Messrs. R. B. Woodman and R. E. Dent in Bechuanaland,' Mr. Harold Schwann.
 Wed. Entomological, 8.—'Some New or hitherto Unfigured Forms of South African Butterflies,' Mr. R. Trimmen; 'Some Recent Attitudes of Butterflies,' Dr. G. B. Longstaff.
 — Geological, 8.—'The Carboniferous Limestone (Avonian) of the Mendip Area, Somerset, with Especial Reference to the Palaeontological Sequence,' Mr. T. Franklin Sibby; 'The Igneous Rocks associated with the Old Red Sandstone of the Mendips,' Prof. S. H. Reynolds.
 — Society of Arts, 8.—'Progress in Electric Lighting,' Mr. Leon Gaster.
 Thurs. Royal Academy, 4.—'Reason in Architecture,' Lecture II., Mr. T. G. Jackson.
 — Royal, 4.30.
 — Royal Institution, 5.—'The Significance of the Future in the Theory of Evolution,' Lecture II., Mr. B. Kidd.
 — London Institution, 6.—'The History of England as taught in its Songs,' Mr. J. F. Sawyer.
 — Institution of Electrical Engineers, 8.—Discussion on 'Technical Considerations in Electric-Railway Engineering,' Paper on 'Crane Motors and Controllers,' Mr. C. W. Hill.
 — Society of Antiquaries, 8.30.
 Fri. Astronomical, 8.—Annual Meeting.
 — Institution of Civil Engineers, 8.—'Electric Driving at the Locomotive Works of the North London Railway,' Mr. R. H. Mackie. (Student Meeting).
 — Physical, 8.—Annual Meeting: Address by Prof. Perry.
 — Royal Institution, 9.—'Eclipse Problems and Observations,' Mr. H. F. Newall.
 Sat. Royal Institution, 8.—'Advances in Microscopy,' Lecture II., Mr. J. W. Gordon.

Science Gossip.

WE are sorry to notice the death on Tuesday of Mr. Charles John Cornish, an assistant master at St. Paul's School, who was well known for his studies on natural history, contributed to *The Spectator* and elsewhere. Mr. Cornish had an attractive style, which set off his turn for scientific speculation, and many of his articles were a success in a revised form. He published 'Life at the Zoo' in 1895, 'Nights with an Old Gunner' in 1897, and 'The Naturalist on the Thames' in 1902. His 'Life of Sir William Henry Flower' (1904) could not be called a success, and needed a man stronger on the technical side of zoology.

MR. HENRY FROWDE is about to bring out a book written by Dr. Stevens, the medical officer of health for Camberwell, on the subject of the dissemination and prevention of smallpox. It deals, among other things, with the spread of the disease from hospitals, and the ordinary and extraordinary means of conveying the infection from one person to another; and discusses the value of measures designed to prevent its spread, both from a medical and financial point of view.

THE death is announced of M. Émile Boutmy (a member of the French Académie des Sciences Morales et Politiques) at the École des Sciences Politiques, which he had founded in 1871, and conducted up to last week. He was born at Paris in 1835, and was an intimate friend of Taine, succeeding Léon Say as a "membre libre" of the Académie des Sciences in 1880. He wrote numerous books, the best of which were 'Études de droit Constitutionnel, 1885,' and 'Psychologie Politique du Peuple Américain,' both taking a high place in philosophical circles. His death will be severely felt by his numerous pupils of the past and present generation, French and foreign.

PROF. C. W. PRITCHETT has retired—at the age of eighty-three, after thirty years of service—from the Chair of Astronomy at Glasgow, Missouri, and the directorship of the Morrison Observatory there. Dr. Herman S. Davies has resigned the position of astronomer-in-charge of the International Latitude Observatory at Gaithersburg, and is succeeded by Dr. Frank E. Ross, formerly research assistant at the Carnegie Institution, Washington.

A NEW comet (α , 1906) was discovered by Mr. W. R. Brooks, of the Smith Observatory, Geneva, N.Y., in the constellation Hercules

on the 27th ult. It was photographed at the Royal Observatory, Greenwich, on the morning of the 31st, and was then about equal in brightness to a star of the eighth magnitude. It was moving in a north-westerly direction.

Two new small planets were registered by Herr Kopff at the Königstuhl Observatory, Heidelberg, on the 15th ult. These (with which the list for 1906 commences) were visually observed by Dr. J. Palisa at Vienna on the 20th.

A TOTAL eclipse of the moon will take place on the morning of the 9th, which will be best seen in America. At Greenwich the moon will set at half-past 7 o'clock, 17 minutes before the middle of the eclipse, so that only the first part of it will be visible in this country. It will be followed by a partial eclipse of the sun on the 23rd. No part of this will be visible in Europe, and it will be best seen in South America, and in New Zealand and the Australasian islands.

THE moon will be full at 7h. 46m. (Greenwich time) on the morning of the 9th inst., and new at 7h. 57m. on that of the 23rd. She will be nearest the earth on the night of the 13th.

ALDEBARAN will be occulted by the moon this evening, disappearing at 5h. 23m. (Greenwich time), and reappearing at 6h. 28m. The planet Mercury will be at superior conjunction with the sun on the 20th. Venus will be at the same conjunction on the 14th, and the two planets will be in conjunction with each other on the 23rd; Venus may become visible after sunset at the end of the month. Mars is in the constellation Pisces, and sets early in the evening; he will be near the moon on the 26th. Jupiter is in Taurus, near Pleiades, and will be visible until past midnight throughout the month; he was in conjunction with the moon last evening. Saturn is not visible this month, being in conjunction with the sun on the 24th.

THE editor of the *Astronomische Nachrichten* states (No. 4068) that he has ascertained that the report that the periodic comet discovered photographically by Prof. Barnard on October 12th, 1892, had been redetected at the La Plata Observatory is without foundation. That comet was a very faint object in 1892, and has not been seen since; the length of its period is very uncertain.

DR. T. D. ANDERSON, of Edinburgh, has detected the variability of a star in the constellation Lynx. It is numbered +33°.1686 in the Bonn 'Durchmusterung,' where its magnitude is given as 9.4. Dr. Anderson found it of about that brightness last October, from which it gradually diminished to 10.8 by the middle of last month. Its designation will be var. I., 1906, Lynceis.

FINE ARTS

The Cathedral Builders in England. By Edward S. Prior. (Seeley & Co.)

IN these days, when a great deal of vain repetition and pretentious attempts at fine writing with regard to our cathedral churches are frequently put forth to support cheap illustrations, it is satisfactory to find the subject approached after a masterly and in many respects an original fashion. This book is brightened by various able reproductions of

some of the best old engravings of England's minsters, as well as by one or two admirable drawings by Mr. J. Harold Gibbons, and some printing in colours from illuminated manuscripts; but the letterpress is by far the most important part, and cannot fail to be appreciated by all true lovers of architecture and every sound ecclesiologist.

Mr. Prior has well acquitted himself in focussing under different periods the builders of our great churches. He has done so in a way that will make this book valuable for trustworthy and rapid reference, and has at the same time produced a pleasantly written and almost authoritative treatise on the successive stages of our church-building annals from 1066 to 1904. In his introduction Mr. Prior is particularly sound in insisting that, though the mason's part in the story of our cathedrals has been abundantly mapped out and annotated, the Churchman's share in settling on each occasion what the building was to be, for the purpose of his creed, has been too frequently ignored:—

"Planned as I have pointed out, never to any man's fancy of the beautiful, but always as providing for the services of the church—exact services that brooked of no heresy or chance deviation—the cathedrals could have shown, were they perfectly preserved, the whole course of the religious ideals of the English nation threaded together in one continuous chain. There have, of course, been wide destructions of the evidence, and the restoration of the last 100 years has re-edited the whole with an animus of its own, throwing into the rubbish heap many most valuable links, particularly the works of the seventeenth and eighteenth centuries.... The connexion of the parts and conveniences of each great church in view of the religious services of its time have been little followed up, for writers on them generally shirk this part of the story. But I would venture to say that the churchman's part in the art of our great cathedrals, and the significance of his impress upon their development, could be had at first hand by any one who will study them for this purpose."

The chapters on particular periods are made of much service, not only by their general collections of truths and comparisons, salted with striking conclusions and deductions, but also by the amount of information condensed into their sub-headings. Thus, if we turn, for example, to the third chapter, which deals with the cathedral builders of the third period, namely, from 1207 to 1280, it is at once seen that the works then in progress included Lincoln (quire, transepts, nave), 1192-1253; Worcester (quire), 1203-36; Salisbury (quire, transepts, nave), 1220-58; Peterborough (west front), 1220-37; Wells (west front), 1220-1242; York (transepts), 1227-60; Ely (chapels), 1235-52; Southwell (quire), 1235-80; and Durham (nine altars), 1237-80. In his discussion of this period Mr. Prior is singularly happy and convincing; he is patriotic, but his patriotism is kept well in hand, and blended with a wholesome vein of cosmopolitan appreciation. He admits that the English

work of this date was clearly smaller and of less consequence than that of France, but still it was of importance as a separate species of Gothic art, "a crystallization of style, independent of the French crystallization." It was no mere cutting from some foreign plant, but a seedling of similar growth, anticipating in some respects, rather than echoing, the greater features of French creation. He considers this particular period as essentially insular. The expulsion of English rulers from their continental possessions had the result of keeping English builders for a time isolated, and developed a distinct art. The English bishops, too, were at this time specially devoted to the cult of the Blessed Virgin, above their continental brethren, and hence came, during this thirteenth century, the stretching out of the Lady Chapel behind the screen of the great altar, with the result that the square-ended sanctuary of national usage was placed behind the Romanesque apse, and finally obliterated it, except in the rarest instances.

Particular interest attaches to the last chapter, entitled 'The Cathedral Builders of the Nineteenth Century.' The great church revival of the last half century brought about, as a necessary sequel, the creation of various new dioceses. For most of these the past history of the Church had provided suitable cathedral churches in fabrics originally designed for monastic, collegiate, or parochial use, as at Ripon, Southwell, Manchester, St. Albans, Newcastle, and Wakefield; but it is otherwise with Truro, and now again with Liverpool, the plan for which does not, however, come within the scope of these pages. The three special cathedral builders brought before us in this chapter are Scott, with Chichester spire, 1862-5; Street, with Bristol nave, 1875-1888; and Pearson, with Truro quire and transepts, 1882-7. We are a little surprised that Blomefield, with Southwark nave, was not added to the number. There is in this chapter much wholesome and faithful criticism. Truro Cathedral is accepted as a not unworthy representation of the ambitions and faculties of nineteenth-century architecture, and as possessing an expression of culture blended with an occasional inventiveness of design. But in the true building sense, Mr. Prior remarks, there was a flagrant misuse of opportunity. In Cornwall, from the material so abundant in its hills, a cathedral of dignity, even of imposing grandeur, could surely have been built of rough-dressed granite. But nothing would content Pearson but the wholesale introduction of "the cheese-cut Bath stone of commerce, the mildest vehicle of jerry-building ambition," suitable enough for the somewhat enervating atmosphere of the city of warm baths, but alien to the rugged sea-blown diocese of Cornwall. Elsewhere, as might be supposed, the writer is downright and outspoken as to the grievous treatment and ejection of sound and excellent furniture of the seventeenth and eighteenth centuries during the neo-Gothic

fury of last century, and cites with approval Dr. Cox's detailed indictment of the Victorian treatment of our cathedral churches. Nevertheless, he has the fairness to see that the very wave that destroyed so much of genuine historical and religious value cleansed both our cathedral and parish churches of much which was simply dirty and slovenly.

Mr. Prior's large book on the history of Gothic art in England, issued in 1900, was generally accepted as a work of great merit, and this smaller book on the cathedral builders well deserves a place by its side.

THE GRAFTON GALLERY.

THE Arts and Crafts Society have reappeared at the Grafton Gallery, where their exhibits are shown to great advantage. There is no doubt that there has been in the last decade a considerable elevation of the standard of taste in the matter of applied art, so that it is now possible to buy modern furniture, textiles, and to some extent (though unfortunately still a very small one) pottery, in which the essential principles of applied design are not flagrantly disregarded. And in bringing about this improvement England has held a leading place. The curious aberrations of reason and taste which have expressed themselves in *l'art nouveau*, though their origins may be traced to English designers, have never been seriously accepted in this country, and there can be no doubt that among us, both in stimulating and regulating taste, much has been done by the Society just mentioned.

Nevertheless, it can hardly be denied that the present exhibition does not as a whole impress one as keeping up a very high standard. There is a great deal here which is actually below what we may call the best commercial level—far too many exhibits which would not be allowed to appear in the windows of any of the great furnishing establishments of the West-End. There seems to us more that is literally shocking in its blatant vulgarity or its inept imitation of better models than there used to be in earlier exhibitions. On the other hand, a few individual workers appear to have gone far ahead of earlier attempts—to have attained real mastery and control of their material, and to have developed a more certain taste than the pioneers of the movement.

Among these we must give a high place to the new school of scribes and designers of inscriptions. These have attacked the problem of applied design in one of its simplest and most universal applications, and they have already done a great deal to establish a standard by which we shall be bound to revise all printed and written lettering. If once the principles they have established could gain currency, what a load of ugliness would be lifted from modern civilization! If once the names of streets and houses, and, let us hope, even the announcements of advertisers, were executed in beautifully designed and well-spaced letters, the eye would become so accustomed to good proportion in these simple and obvious things that it would insist on a similar gratification in more complex and difficult matters. It seems to us that Mr. Johnston, who was, we believe, the originator of a now busy school of scribes, maintains his position as the best, as he is the freest and most original of all. His *Canticum Canticorum* and *Songs of Innocence*

(220) are of very great beauty. In the latter he shows that, having practised long under the authority of recognized scripts, he is able now to develop a formula of his own, adapted to the ideas and sentiments of a comparatively modern work.

As excellent, and perhaps of more practical utility, are Mr. Gill's applications of lettering to monumental inscriptions. Mr. Gill exhibits a number of stone slabs, some with incised, some with raised lettering, some plain, and others gilt or coloured. Modern works of art sometimes discover many great and important qualities; but the quality of perfection is perhaps scarcely ever among them, and it is just this quality that we find in Mr. Gill's work. The problems which the figurative arts present, whether in painting or sculpture, are of course infinitely more complex than those to which the spacing and cutting of an inscription give rise; but to have solved any artistic problem, however simple, with absolute, undeniable completeness, is at the present time a rare distinction, and it is that distinction which Mr. Gill possesses. Scarcely anything in the present exhibition gives us such pure, unqualified pleasure as these perfectly designed and exquisitely executed inscriptions.

The illuminators are by no means as yet on the same level as the scribes. Mr. Graily Hewitt and Miss Florence Kingsford seem to us the best. The latter possesses real invention and great delicacy of feeling, but her sense of colour is still somewhat too negative, and her effects are too timid to give the full decorative result which such work might show.

Of the bookbinders Mr. Cobden Sanderson still seems to us the best, with a larger, more genial sense of design than his competitors, though in point of execution Mr. Douglas Cockerell certainly equals, if he does not surpass him. One or two interesting and original designs, such as Mr. Gedge's (250-1), show promise, but want of technical accomplishment.

The whole of the large gallery is dominated by two works of art which have nothing strictly to do with the functions of the Society. These are cartoons for fresco paintings at Oakham Old School by Miss Sargent Florence (172 and 192) representing the story of Gareth. There is assuredly nothing precious or æsthetic (in the old slang sense of the word) about these strange, disquieting compositions. They indicate no merely ingenious and refined adaptation of past models to modern requirements, like so much of the better work here; but they have, on the contrary, the stamp of a direct sense of life which is exhilarating and surprising. They have an almost aggressive vitality, and a masculine ruggedness and directness of expression which might make us suspect that the habit of literary pseudonymity had been taken up by artists, had we not credible information to the contrary. At the exhibition of the Tempera Society some little while ago we noticed two heads by Miss Florence as by far the strongest work shown there, and these cartoons more than fulfil the expectations the heads aroused, because they show her capacity for co-ordinating figure designs on a large scale. It would be an exaggeration to pretend that the composition of these designs is faultless, or that the drawing of the nude has the same vivid sense of character that the heads display—it is at present too much influenced by the actual model; but there is enough here to make us hope that, if only proper facilities and encouragement are forthcoming, Miss Florence may accomplish something of real and vital significance in the most difficult branch of design that

exists—one in which it was to be feared modern English artists would always have to confess their inadequacy.

In furniture the present exhibition is disappointing. The attempts at originality are mostly failures, more or less grotesque, and the best work is of that soberly imitative kind which is to be found in all good furniture shops. Of this Mr. Ambrose Heal's mahogany chest (7) is an excellent example. Mr. Gimson's designs are admirable; they are also more experimental; but their effect is marred by rather clumsy metal work. One attempt at originality in furniture design and decoration is noteworthy, namely, the dresser designed by Mr. Lethaby and painted by Mr. Powell, whose admirable work in pottery we reviewed recently at length. Mr. Powell shows in his painting of this piece of furniture the same forcible decision and frankness of touch as in his pottery, but the design seems to us too complicated and too evenly distributed to produce an effect commensurate with the labour involved.

Mr. Powell's pottery is also exhibited, but of this we need say no more at present. Among the similar exhibits are a few good things done by the Lancastrian pottery in positive reds and blues which have real quality, and the same may be said of one or two of the Ruskin pottery examples; but for the most part the exhibitors seem to aim at a vague and indistinct mixture of many tints, which becomes turbid and unpleasant.

In the Needlework Section Miss May Morris distinguishes herself by the perfection of her technique. We noticed also a charming embroidery by Mrs. Walter Cave (245 C), and a very effective use of appliqué linen by Miss Hussey (117).

The stained-glass designs are on a level of worthy mediocrity which calls for no special comment.

Among other exhibits that deserve praise we may mention Mr. Spencer's ironwork, Mr. and Mrs. Gaskin's enamel plaques, Miss Gimson's and Miss Heen's jewellery, Mr. Southall's miniatures, and Mr. Conrad Dressler's sculptured spandrels.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THIS well-known body this year set an interesting subject for the annual competition (just decided) for the Soane medalion and travelling studentship, namely, the realization of the ideal house described in Bacon's essay 'Of Building.'

Several of the designs are of high quality, that of the winner, Mr. W. S. George, as shown in the perspective drawing, being a very fine Elizabethan house, though the plan is less true to the period. On the whole, he has realized very successfully the house as Bacon describes it, but, instead of "a great and stately tower," there are about half-a-dozen little cupolas; and instead of the entrance block being kept high, and the return and cross blocks "of a far lower building," that at the opposite end is of almost equal height. Nor are the square staircases of the first court "cast into turrets on the outside." These are small matters, however, and the author is to be congratulated on a successful solution of a problem of some difficulty. Both in the style adopted and in the manner of illustrating it he has taken the work of John Thorpe as a model. While this style, perhaps, accords best with the written description, it must not be forgotten that the essay was not published till 1625 (the

date of the Banqueting House, Whitehall, is 1619), so that a later style would also be admissible.

Another point to remember is that though in the essay the house is referred to as a palace and the owner as a prince, it is clear that Bacon was thinking of an English country house, and not of a royal palace. It is from this point of view—namely, in the lack of domestic feeling—that the fine design by Mr. Atkinson, awarded the second prize, and the design hung next to his (exhibited under the motto *Red Fly*), are not wholly satisfactory, though in other respects they possess much merit.

Both Institute and students are to be congratulated on the choice of subject. No better practice could be wished for young architects than the attempt to realize the house so finely described by the great author, who wrote at a time when most men of education were to a certain extent experts in architecture and all that pertained to building.

SALES.

MESSRS. CHRISTIE sold on the 27th ult. the following pictures: T. S. Cooper, *The Passing Storm*, 173*l.* W. Müller, *Tivoli*, 136*l.*

The same firm sold on the 30th inst. the following engravings. After Constable: *The Lock*, by D. Lucas, 96*l.* After Tannay: *Foire de Village*, and *Noce de Village*, by Descourties, 51*l.* After Reynolds: *Duchess of Rutland*, by V. Green, 38*l.*; *Lady Elizabeth Compton*, by the same, 236*l.*; *Lady Louisa Manners*, by C. Knight, 39*l.* After Morland: *A Tea Garden*, by F. D. Soiron, 50*l.* After Romney, *Lady Hamilton as Nature*, by H. Meyer, 34*l.* Turner's *Liber Studiorum*, the 71 plates, with Rawlinson's *Descriptive Catalogue*, 472*l.*

Fine-Art Gossip.

LAST Thursday was the private view of an exhibition of 'Notes and Sketches' by Mr. A. L. Baldry at the Ryder Gallery; and of pictures by Mr. Grosvenor Thomas at the Dowdeswell Galleries.

WE were invited yesterday to the press view of oil paintings by Mr. G. Leon Little at the Goupil Gallery.

MR. GUTEKUNST has on view at his gallery a selection of etchings by Charles Jacque.

WE regret to notice the death, at Edinburgh on Friday in last week, of Miss Christina P. Ross, R.S.W.S. Miss Ross was a daughter of Robert Thorburn Ross, R.S.A., who settled in Edinburgh in the late forties, and established a position among the artists of his day as a painter of Scottish genre. Like two of her brothers, one of whom was the late Mr. J. Thorburn Ross, R.S.A., Miss Ross early developed a love of art, and for many years she had been a regular contributor (of water-colours in particular) to the exhibitions of the R.S.A., the Glasgow Institute, the Royal Water-Colour Society, and the Society of Scottish Artists. In general she painted Scottish landscape and cottage interiors.

At the annual banquet in connexion with the Royal Scottish Academy, held in Edinburgh last week, a strong representation was made by the President, Sir James Guthrie, in regard to the inadequacy of the Scottish National Gallery. Sir James insisted that the want of proper accommodation in the Gallery was preventing the generosity of private collectors and others interested in art from being effective. He appealed for Government assistance in the matter, and suggested that the Scottish annuity fund should be capitalized for the purposes of art.

THE death, in his sixty-first year, is announced from Florence of the painter Nicolo Cannici, professor at the Accademia dei Belle Arti.]

A PRAISEWORTHY volume, 'Le Rire dans la Caricature,' by M. Gaultier, has appeared in Paris this week, and deals with Gavarni and Grandville among other artists.

THE Parisian caricaturists have at length received official recognition, for M. Adolphe Willette has been "decorated." M. Willette's Pierrot and Pierrette are well known; but it seems to be generally forgotten that he was an artist before he developed into a caricaturist—an "artiste montmartrois," it is true. His most characteristic work appeared in the *Courrier Français* from 1884 to 1901.

ON March 6th and 7th Messrs. Sotheby, Wilkinson & Hodge will sell over 300 examples of the work of Mr. Linley Sambourne. These original drawings include most of his cartoons in *Punch* during the last fifteen years. The sale catalogue presents the "legend" of each cartoon in full, and also the date of its publication. The purchase of the drawings does not carry the right of reproduction, which is reserved by the proprietors of *Punch*; but with nearly every item will be sold a proof impression of the print. The collection is described as "the property of a gentleman."

MR. CHARLES E. KEYSER, F.S.A., is publishing in the Berkshire, Buckinghamshire, and Oxfordshire *Archæological Journal* architectural notes on some Berkshire churches, illustrated with numerous plates. In the current number he writes on the interesting church at Childrey. His account of Sparsholt Church appeared in October last.

MR. L. INGLEBY WOOD, architect, died in Edinburgh this week. He was the best-known authority on Scottish pewter, of which he had a fine collection. His chief work, 'Scottish Pewter Ware and Pewterers,' was published in 1904.

MUSIC

THE WEEK.

ÆOLIAN HALL.—Broadwood Concerts.

AT the sixth Broadwood Concert, at the Æolian Hall on January 25th, the programme included a Serenade by Sir Charles V. Stanford for strings, flute, clarinet, horn, and bassoon, composed only last year. As in the symphony noticed last week, form and treatment of thematic material are perfectly clear. The first of the four movements is pleasing, yet not so engaging as the others. The Andante has great charm, and the Scherzo humour; while the particularly taking Finale has touches which recall Haydn, Brahms, and, as regards the principal theme, Irish folk-music. The rendering by the Kruse Quartet, and Messrs. Eli Hudson, Charles Draper, B. J. Muskett, and E. W. Hinchliff, was excellent. Mr. Meux sang various songs with marked success.

BECHSTEIN HALL.—Mozart Commemoration.

MENTION has already been made of commemorations of the 150th anniversary of

the birth of Mozart, but that event was celebrated in very characteristic fashion by the Concert-Goers' Club at Bechstein Hall last Saturday evening. A chronological programme had been arranged, the opening number being Mozart's first Symphony in E flat, written at the age of eight. Haydn was twenty-seven when he composed his first symphony, while Beethoven had reached the mature age of thirty before he ventured on such a task. Mozart's work is therefore of great interest, and although there is much in it that is weak and immature, the last movement offers a curious foretaste of 'Don Juan.' The story runs that while at work the youthful composer begged his sister to remind him to write something good for the horn, and to that instrument is assigned the second theme of the slow movement, which is no other than the famous ecclesiastical phrase of which Mozart made such splendid use in the finale of the last symphony he ever wrote, the one in C, known as the 'Jupiter.'

Of other numbers may be mentioned the instrumental Introduction to the pleasing operetta 'Bastien and Bastienne,' written at the age of twelve. The opening phrase is similar to that of the first movement of the 'Eroica'; the fact is certainly curious, but a little too much has, we think, been made of the probably unconscious imitation. The delightful ballet music from 'Idomeneo,' the opera written for the Munich Carnival of 1781, was highly appreciated: the music, even apart from the stage action, is decidedly impressive. It was rather a pity to perform the interesting Adagio and Rondo for harmonika, flute, oboe, and viola (written only a few months before the composer's death), with the pianoforte as substitute for the first-named instrument. The last number was the romantic G minor Symphony. The whole programme was under the sympathetic direction of Mr. Henry J. Wood, whose band consisted of thirty-six picked players from the Queen's Hall Orchestra. Mr. Edgar Speyer was chairman; and Mr. W. H. Hadow gave a thoughtful introductory lecture on Mozart both as man and musician, and emphasized the fact that musicians, of whatever school, all recognize Mozart's genius, and all enjoy his music.

QUEEN'S HALL.—London Symphony Concert.

AT the London Symphony Concert on Monday evening a splendid performance was given of the 'Magic Flute' Overture, under the direction of Dr. Hans Richter. This work represents the composer in all his glory; but would it not have been a good occasion for a Mozart programme? Dr. Richter's admiration for the composer is well known, and it was he who predicted that Mozart had a future before him. And the modern art of music, if such it can be called, is fast turning that future into a present.

Musical Gossip.

LITTLE has been said about Mr. Coleridge Taylor's incidental music to 'Nero' at His Majesty's Theatre; but for this, so it appears to us, there is a very natural reason. The composer keeps throughout in the background; he never makes undue display either of science or of orchestral tone. At times, indeed, he might have been more demonstrative, as in the Processional March for Nero's entry into Rome, and even in the concluding scene, when the stage effects attract so much attention. The very graceful 'Eastern Dance' during Act II. is one of the most characteristic numbers. It is to be regretted that the public busily engages in conversation during the *entr'acte* music, but it has always been so. Complaints in past years have appeared in *The Athenæum*. Some attempt might surely be made to persuade the audience to listen: the "specially composed" on the programme might be in larger type, and an earnest request for silence might be added. In time the public would show proper respect to composers, also to the managers who are aiming at the union of the dramatic and musical arts.

MISS IRENE SCHARER gave an orchestral concert at the Æolian Hall on Tuesday evening, and played Saint-Saëns's Concerto in G minor and Liszt's in E flat. Although she is only seventeen years of age, her technique is already exceptionally good. In addition, she possesses intelligence, temperament, and other qualities which give promise of a great future. Mr. Tobias A. Matthay, of the Royal Academy of Music, has been her only teacher, and he has every reason to be proud of his pupil.

THE 'Don Quixote' of Dr. Richard Strauss, heard for the first time in London at St. James's Hall on June 3rd, 1903, will be performed this afternoon at the Queen's Hall, under the direction of Mr. Henry J. Wood.

THE fifteenth volume of the Purcell Society, edited by Dr. R. Vaughan Williams, has just been published. It contains the five 'Welcome Songs' written in the years 1680, 1681, 1682 (two), and 1683.

THE Nora Clench Quartet will perform on Monday at the first of the six concerts of chamber music at Bechstein Hall, Debussy's Quartet in G minor. Among modern French composers Debussy is an interesting personality, and we note, too, that at Miss Mary Cracroft's concert at the Æolian Hall on February 24th the same composer will be represented by two groups, one of songs, the other of pianoforte solos.

THE Gresham Lectures will be delivered by Mr. John E. Borland on Tuesday, Wednesday, Thursday, and Friday next—the first in the theatre of Gresham College, and the other three in the great hall of the City of London School. The subjects will be as follows: 'Transposing Instruments,' 'Giuseppe Tartini,' 'Folk-Song and Musical Form,' and 'Lully's Operas.'

THE programme of Mr. Robert Newman's annual concert at Queen's Hall on Wednesday evening, February 14th, will consist entirely of overtures, beginning with Mozart's 'Magic Flute,' and ending with Tchaikowsky's '1812.' There are thirteen numbers in all, five of which are devoted to Wagner.

At the Bayreuth Festival this year the first cycle of the 'Ring' will be under the direction of Dr. Hans Richter, and the second under that of Herr Siegfried Wagner. Herr Felix Mottl, who has not appeared at

Bayreuth for several seasons, will conduct all the performances of 'Siegfried,' and Herr Muck those of 'Parsifal.'

MR. ARCHIBALD CONSTABLE—who is at present on the Continent—has recently added considerably to his collection of unpublished Wagneriana; and his monograph on the house in Soho in which Wagner, "his little wife," and "their big Dog" lived during their first visit to London may soon be expected. It will be printed by a Soho printer, and sold by a Soho bookseller exclusively.

A CURIOUS letter from the collection of Alexander Meyer Cohn is to be sold at Berlin by Herr J. A. Stargardt between February 5th and 10th. Hummel as a boy lived in Mozart's house from 1786 to 1788, and received instruction from him. In 1837 Hummel died, and in 1838 his widow (who had married Von Nissen) wrote to the sons, expressing her deep regret that their father had left her nothing, although he had always declared that, if fortune favoured him, he would richly repay all the care and love bestowed on him by Mozart, and also the expenses for board and lessons! Hummel's fortune may not have been equal to his fame.

THE death is announced, at the ripe age of eighty-five, of Henri Louis Charles Duvernoy, who for over forty years was Professor of the Pianoforte at the Paris Conservatoire, where he himself studied. He was active to the end.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
SUN.	Sunday League Concert, 7, Queen's Hall.
MON.	Fryer-Neumann-Walenn Trio, 8, Steinway Hall.
MON.	Grand Concert, 8, Queen's Hall.
TUE.	Nora Clench Quartet, 8.30, Bechstein Hall.
TUE.	Barns-Phillips Chamber Concert, 3, Bechstein Hall.
TUE.	Herr Ignaz Friedman's Pianoforte Recital, 3, Æolian Hall.
TUE.	Miss Evelyn Amethe's Violin Recital, 8.15, Æolian Hall.
TUE.	London Academy of Music Concert, 8, Queen's Hall.
WED.	Miss Dorothy Court's Vocal Recital, 3.30, Æolian Hall.
WED.	Madame Kinuk's Pianoforte Recital, 8, Steinway Hall.
WED.	Strolling Players' Concert, 8.30, Æolian Hall.
WED.	Wesely String Quartet, 8.30, Steinway Hall.
THURS.	Miss Dubois and Mr. Jan Hambourg's Recital, 3, Æolian Hall.
THURS.	Broadwood's Concert, 8.30, Æolian Hall.
THURS.	Stock Exchange Concert, 8.30, Queen's Hall.
THURS.	Miss Nellie Stoddard's Concert, 8.30, Steinway Hall.
SAT.	Chappell's Ballad Concert, 3, Queen's Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—*Nero: a Drama in Four Acts.* By Stephen Phillips.

It is a bold experiment, for which there is, perhaps, a shadow of justification, to show Nero as the founder of the cult of aestheticism and the originator of the theory of art for art's sake. This is what is virtually done in Mr. Stephen Phillips's drama, which constitutes the latest novelty at His Majesty's. In itself the life of a sensualist and a coward such as Nero seems to have been, furnishes few temptations to the dramatist, and the attempts to deal with it in England and France are neither numerous nor specially noteworthy. Racine was well inspired in choosing Britannicus rather than Nero as the subject of his famous drama. In dealing with his theme Mr. Phillips has adhered closely to history, and it is in the character of the emperor, if anywhere, that he has departed from what is told us in Tacitus, Suetonius, and Dion. That much of the 'Annals' of Tacitus dealing with the career of Nero has strayed is to be regretted; but apart from the

possibility that Suetonius had access to what for us is lost, it is conceivable that the substitution of a stupid for a brilliant biographer involves a gain in justice. Not absolutely original is Mr. Phillips in assuming that Nero prided himself before all things upon his artistic endowments. The memorable phrase "Qualis artifex pereo" is transmitted by Suetonius; and it was a French writer who described Nero, as seen in the pages of Suetonius, as a *cabotin*. A *cabotin* in the drama of Mr. Stephen Phillips he assuredly is, and something almost of a sentimentalist; and as the period at which the action closes with the burning of Rome—which, however, is anticipated by the death of Poppæa—precedes the worst of the political persecutions of Nero, as well as his flight and suicide, a design is apparent to preserve for him a measure of our sympathies.

Knowledge of the death of Claudius, slain by Agrippina with poison supplied by Lucusta, is kept back from the people until the arrival of Nero, flushed with triumph from a torchlight chariot race, when, with the announcement that Cæsar is dead, Burrus, introducing Nero, exclaims, "Behold Cæsar!" Nero then makes his historic declaration that he inaugurates a reign of peace, clemency, and liberty of speech. Agrippina embraces him with more than parental effusion as he induces the imperial purple, and strives from the first to extort from him the promise of that divided empire, her efforts after which are the cause of her crimes and her death. Much of the second act is spectacular, consisting in the reception of delegates, Parthian and English. Finding her pretensions to share the throne rejected by her son at the instigation of Burrus, Tigellinus, and Seneca, Agrippina seeks to install Britannicus in his place, leading thus to the poisoning of the youth, who expires in the course of a recitation at a banquet in front of which Poppæa occupies a position of state. All this, with much that follows, is history. Successive scenes or acts show the prompting of Nero by Poppæa to the assassination of Agrippina, the accomplishment of the deed, and the subsequent haunting of Nero's couch by the murdered woman, whose wraith has, however, visited his slumbers nightly before her own demise—so far as we know, a unique instance of the spectral presence of a being still living. Then follow the death of Poppæa, to whose slaughter Nero is in no wise contributory, and the return of Acte, who has embraced the faith of the Christians. Concluding pageantry exhibits the return of Nero in triumph to Rome and the view of the burning city, rapturously contemplated and hymned by the emperor.

No very high praise is bestowed on 'Nero' in affirming that it is the most considerable work yet written on the theme. It is the furthest possible from a conventional drama, the termination of which would doubtless have shown Nero's death at the house of Phaon with the aid of Epaphroditus,

Deserted at his utmost need
By those his former bounty fed,

but waited on by the faithful Acte. The present work is higher in order, almost its only fault being that it is overlaid with pageantry, most of it so good as almost to be epoch-marking. The verse is excellent in quality. Space fails us for quotation, but the following description by Acte of Poppæa, though modern (perhaps necessarily) in expression, is illustrative of Mr. Phillips's method, and shows an advance upon 'Herod,' 'Francesca,' and 'The Sin of David':—

A woman without pity, beautiful.
She makes the earth we tread on false, the heaven
A merest mist—a vapour. Yet her face
Is as the face of a child uplifted, pure.
But plead with lightning rather than those eyes,
Or earthquake rather than that gentle bosom
Rising and falling near thy heart. Her voice
Comes running on the ear as a rivulet,
Yet if you hearken, you shall hear behind
The breaking of the sea whose waves are souls
That break upon a human-crying beach.
Ever she smileth, yet hath never smiled,
And in her lovely laughter is no joy.
Yet hath none fairer strayed into the world
Or wandered in more witchery through the air
Since she who drew the dreaming keels of Greece
After her over the Ionian foam.

An interpretation excellent in the main is afforded. Mr. Tree has done nothing better than Nero, and renders the character splendidly picturesque and impressive. Mrs. Tree's Agrippina is sufficiently malign, and Miss Constance Collier's Poppæa gorgeously alluring, an almost ideal Delilah. Acte is charmingly played by Miss Dorothea Baird. Mr. Basil Gill exhibits vigour as Otho, no wise disposed to profit by his wife's acquiescence in Nero's advances. Messrs. Fisher White, Lyn Harding, and Somerset are prominent members of the Imperial Court. In the way of spectacle nothing equally gorgeous and satisfactory has been attempted, and the whole is an intellectual entertainment and a lesson in art. Its inordinate length constitutes the only obstacle to its success.

TERRY'S.—*The Heroic Stubbs: a Comedy in Four Acts.* By Henry Arthur Jones.

LIKE all the more successful of Mr. Jones's recent pieces, among which it is to be counted, his latest comedy is in his thinnest vein, and is as much a sketch of social manners as a play. A species of quixotry animates the romantic little West-End bootmaker, who, having found at once his ideal and his mascot in a pretty and indiscreet lady of fashion, opposes the frail obstacle of his protection to the stalwart ruffianism of a fashionable libertine able, in ordinary phrase, to "eat him," and is rewarded by saving her from his wiles, and also from drowning, and by acting generally as her guardian angel. The play would be stronger had the peril from which he saves the heroine seemed less fortuitous, and been a more direct outcome of her ill-advised experiment; but the qualification "heroic" is not too strong for the devoted little bootmaker who constitutes himself, if not a squire of ladies, at least the squire of one particular lady. The interior of West-

End shops becomes a customary background for dramatic action, and the private fitting-room in Piccadilly of Roland Stubbs may be set against the Bond Street manicure establishment in 'The Gay Lord Quex.' The scenes in this place of fashionable resort and those at the Crab and Lobster, the Yavercliff Hotel, are entertaining and well played. Those in the last act at Culverlands, in which the lady has to depend for safety upon the latent chivalry in an offensive specimen of a society journalist, are less convincing. Miss Gertrude Kingston acts very brightly as the experimental Lady Hermione, and Mr. James Welch is comically chivalrous as the heroic bootmaker. Hobday, the hotel landlord, is in the hands of Mr. E. Dagnal.

NEW ROYALTY.—*Le Père Lebonnard*: Comédie en Quatre Actes. Par Jean Aicard.—*Louis XI.*: Tragédie en Cinq Actes. Par Casimir Delavigne.—*Le Misanthrope*.

WRITTEN originally for M. Got, 'Le Père Lebonnard' of M. Aicard was accepted at the Comédie Française, put in rehearsal, and rejected as intractable. It was then taken to the Théâtre Libre, where it was given in 1889, together with 'Dans le Guignol,' a prose prologue of the same author, ridiculing the Théâtre Français in general and M. Got in particular. This performance of the hero of 'Père Lebonnard' did much to establish the reputation of M. Antoine. In 1904 the piece was resumed by the Comédie Française, M. Sylvain creating an eminently favourable impression in the rôle intended for M. Got. In this he has reappeared in London, Madame Sylvain also taking her part (original so far as the Comédie Française is concerned) of Madame Lebonnard.

The Louis XI. of M. Sylvain, exhibited on Tuesday at the New Royalty, is a fine and varied piece of acting. It is rather a bourgeois monarch, however, that is depicted, and we miss the cynical malignity of Irving no less than the deadliness of Charles Kean, the supremacy of whose Louis is uncontested.

A performance of 'Le Misanthrope' was given on Wednesday morning, and was preceded by a *causerie* of M. Sylvain on 'L'Art de dire les Vers.' M. Sylvain's Alceste lacks some of the distinction assigned the character by actors such as Bressant and Delaunay, but is an admirable piece of acting, ripe and powerful, though revealing, as is perhaps rightly the custom at the Comédie Française, more rage than suffering. The general cast was excellent, and the public was stirred as it has rarely been at these performances.

Changes at the newly established Théâtre Français in London are too frequent to permit of the English public being kept *au courant*.

Dramatic Gossip.

'THE DEAN'S DILEMMA,' a comediotta by Mr. Albert J. Dearden, has been produced at the Garrick Theatre. Its scene is laid

in the rooms of a Cambridge dean, an absent-minded being, in whose chambers during May week a young lady has taken shelter. Mr. O. B. Clarence gives a humorous representation of the Dean, Mr. Charles Goodhart playing the Master, who is the uncle of the fugitive.

'DER MILITÄRSTAAT' of Herren Gustav von Moser und Philo von Trotha, given on Saturday last at the Great Queen Street Theatre, has been played during the past week. It is a four-act farce, a little primitive and extravagant, and shows the company to no special advantage. A solitary presentation this evening of Ibsen's 'Stützen der Gesellschaft' brings the season to a termination.

A REPRESENTATION of Ibsen's 'Lady Inger of Ostrat' was given at the Scala Theatre on Monday afternoon, with Miss Edith Olive as Lady Inger, Mr. Henry Ainsley as Nils Lykke, and Mr. Harcourt Williams as Nils Stensson. Nothing can be less like an ordinary Ibsen play than this earliest of his prose dramas.

A SERIES of afternoon performances of Mr. Stephen Phillips's 'Sin of David' is shortly to be given—at what place is not announced—with Mr. H. B. Irving as Sir Rupert Lisle and Miss Constance Collier as Miriam.

ON March 12th the 'Electra' of Euripides, in the translation of Mr. Gilbert Murray, will be transferred for a few evenings into the evening bill at the Court.

NEXT Tuesday an afternoon performance will be given at the Court of 'A Question of Age,' a three-act comedy by Mr. Robert Vernon Harcourt, and 'The Convict on the Hearth,' by Mr. Frederick Fenn. In the first-named piece the principal parts will be assigned Miss Fanny Brough, Miss Darragh, Mr. Frederick Kerr, and Mr. C. M. Hallard.

'LIGHTS OUT' has not held long possession of the Savoy, from which house it was withdrawn at the close of last week.

MR. HENRI DE VRIES has appeared at the Madison Square Theatre, New York, playing his well-known round of characters in 'A Case of Arson.'

TO CORRESPONDENTS.—P. H. D.—H. J. C. G.—F.—received. H. J.—Many thanks. C. S.—Already allotted. No notice can be taken of anonymous communications.

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